

194
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AUGUST, 1899.

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FRANK MERRICK.





COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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CHELTEMHAM.

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SIR JOHN STAINER ON THE MUSICAL PROFESSION.

THE *Daily News* published an interesting interview with Sir JOHN STAINER a few weeks ago. Since then, a great deal has been written and said on the vexed question of "Too many Musicians in England." Sir JOHN STAINER said, "No person who is not altogether exceptionally endowed, should think of the musical profession as a career without preparing to become a teacher as well as a performer. Many people appear to think that what success I have attained has come to me without effort, and that I have always had an easy and pleasant course." Continuing, Sir JOHN said, "They don't know the long years I taught music to children, and all sorts and conditions of pupils." There are very few, he declares, who can get along at all satisfactorily without taking pupils, and the higher their qualifications the better, of course.

Sir JOHN earnestly deprecates the idea now being so readily accepted, that the study of music, however thoroughly it may be carried out, and upon however broad a basis, can, in itself, be said to constitute an education. The study of music, he says, however deep or wide, can never supersede or be a substitute for the mental training of an ordinary education. The only exception to this rule is to be found sometimes in men of extraordinary genius. These are golden words, and should be carefully considered by all young people who are thinking of entering the ranks of the musical profession. At the present time there is a great rush, it may be said a fashion, to be musical, and to practice in some way, as a teacher, or as a public performer. Many who are doing so are *tolerated* because they do it on very low terms, or they give their services *gratis*. This, we consider, one of the greatest troubles besetting the trained musical professor.

The advice of Sir JOHN should be acted upon by those who will join the ranks of an overstocked profession. Sir JOHN states that "Great numbers of musicians of character and attainments are on the verge of starvation for want of employment." He ascribes this as partly due to the fact that the profession is becoming fashionable. Of the young people who are flocking to the profession in crowds, a vast majority have not the most remote chance of even moderate success.

"BELIEVE ONE WHO HAS HAD EXPERIENCE TO JUSTIFY HIS OPINION."

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Monthly Calendar.

AUGUST.

This month was dedicated to the honour of *Augustus Cæsar*, because in this month he was created Consul, thrice triumphed in Rome, subdued Egypt to the Roman Empire, and made an end of civil wars.

1st.—Lammas-day (Lamb-mass-day).

7th.—Bank Holiday.

8th.—George Canning died 1827.

11th.—“*Judas Maccabæus*” completed by Handel, 1746.

13th.—Sir George Grove, born 1820.

14th.—Wesley, Samuel Sebastian, Mus. Doc., died 1876. Organist of Gloucester Cathedral.

14th.—On or about this time (1437) the art of printing is said to have been invented, and ascribed to John Guttenburgh.

17th.—Done, William, Mus. Doc., Cantab., died 1895 at Worcester. Organist of Worcester Cathedral upwards of fifty years.

19th.—Bloomfield, Robert, died 1823; a distinguished English poet.

22nd.—Mackenzie, Sir Alexander C., Mus. Doc., born 1847, at Edinburgh.

23rd.—Stamps were first required for newspapers, 1713.

23rd.—Robinson, Joseph, died 1898, at Dublin. An Irish Musician of great distinction.

26th.—“*The Elijah*” (Mendelssohn) produced 1846 at the Birmingham Festival.

26th.—Lope de Vega, died 1635; the rival conqueror of Cervantes in the dramatic art. He required only twenty-four hours to write a versified drama of three acts.

27th.—Thomson, James, died 1748. A distinguished English poet.

28th.—Macfarren, Walter, born 1826, in London.

29th.—“*Esther*,” oratorio by Handel, produced 1720.

31st.—Bunyan, John, died 1688, in London. Author of the “*Pilgrim's Progress*.”

31st.—Helmholz, Herman L. F., born 1831. Professor of Natural Philosophy. Died 1894, near Berlin.

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Michaelmas Term begins Monday, 25th September: Entrance Examination therefor, Thursday, 21st September.

Syllabus for the 1899 L.R.A.M. Examination is now ready, and may be had on application.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, *Secretary*.

Editorial.

With this *Minim* we give as a supplement a portrait of John Sebastian Bach. It has been kindly favoured by Messrs. Breitkopf and Hartel, the eminent publishers of Bach's works. A biography of the great musician will be found on another page.

—:O:—

The examination papers on the “*Theory of Music*” have reached us in fair numbers. We hope to give the results in the September *Minim*. Papers received after this date will not be examined. All competitors should have forwarded their papers to the head office, Cheltenham, England. The Editor is not responsible for any other course taken by those who have entered as competitors.

—:O:—

The September *Minim* will complete our sixth volume. Important changes and new features will be introduced in the October issue, which will commence the seventh volume.

—:O:—

Subscribers will please note that subscriptions not paid for the current year should be forwarded to the Editors, or Local Agents, before the first of September.

—:O:—

The fifth volume (1897-8) of *The Minim* may be had, bound in cloth, 2s. 6d., post free, 3s. Any two volumes (except the first, which is out of print) may be had, bound together in cloth, 4s. (post free, 4s. 6d.). Address, *Minim* Office.

—:O:—

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Gold Dust.

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—:O:—

Always be courageous. We are never so unfortunate, at the worst of times, as we think ourselves to be.

—:O:—

Keep aloof from even the smallest quarrels—be neither a witness nor a party.

—:O:—

If a friend offends you, don't aim at the first opportunity for revenge—it costs far more to revenge injuries than it does to bear them.

—:O:—

Be up betimes and be doing. One hour's work in the morning is worth more than two at night.

—:O:—

Don't waste your time over uncertainties. Many talk of Robin Hood, but he never used a Bow.

—:O:—

Don't be disheartened by every little reverse. Blow the wind ever so hard, it will smoothen down sooner or later.

—:O:—

Trudge along, hammer hard, seek till you find, and you'll not lose your labour.

—:O:—

Make Temperance and Moderation your two chief companions, so that Health may be able to sit on your Brow.

—:O:—

Knowledge in Youth becomes Wisdom in Age.

—:O:—

Is Music the food of Love? Yes. Then *play on*.

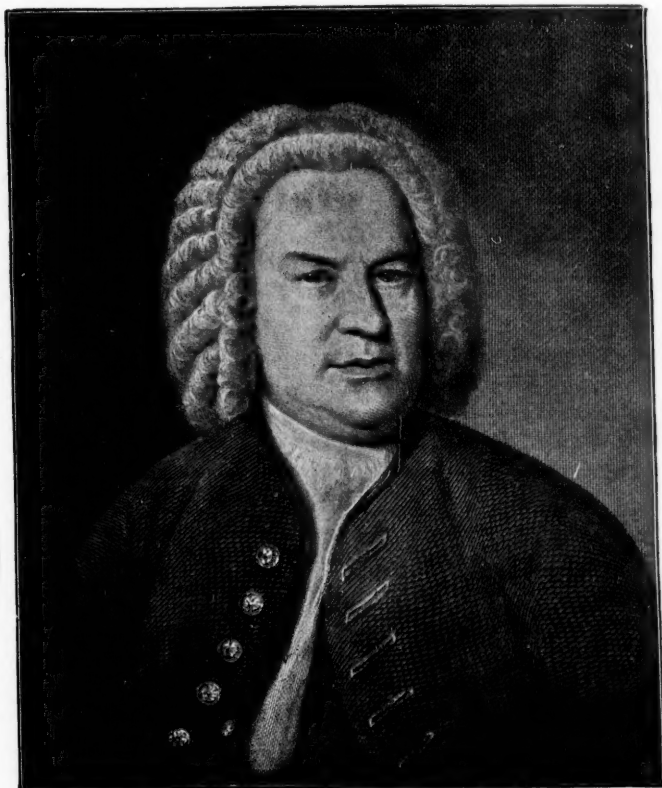
John Sebastian Bach.

At this moment when this great composer's name is again before us through the announcement for performance of one of his best known works, the cantata, "God's time is the best," which will be given at Worcester Musical Festival next month, it may be agreeable to many of our readers to have a biography of the giant composer. Through the kindness of Messrs. Breitkopf and Hartel, London, we are in possession of a copy of a celebrated portrait which is presented as a supplement with this month's *Minim*.

John Sebastian Bach was born on the 21st of March, 1685, at Eisenach, in Germany, where his father was composer to the court. As there was a natural singularity in the Bach family, we shall be excused by our readers, if we deviate from the strict line of our subject to relate it. John Ambrosius, the father of Sebastian, had a twin brother, named John Christopher, who was musician to the court and town at Arnstadt, and so exceedingly resembled him, that even their own wives could only distinguish the one from the other by the difference of dress. They were remarkable men, too, in many things besides their birth: they tenderly loved each other; their voices, dispositions, their tastes, dislikes, even the style of their music, was similar. If one sickened, the other sickened also; and they died within a very short time of each other. It was in 1695, when John Sebastian had not reached his tenth year, that he lost his father, and was left an orphan; for his mother died some years before. But an elder brother, who was organist at Odruff, took him under his care, and gave him instructions on that ancient instrument, and parent of the organ, spinnet and pianoforte,—the clavichord, or, as it is called by some, the clarichord, and by others the manichord. His musical powers were, even at that tender age, intense and wonderful; for the pieces which his brother gave him to practice, though by no means easy, were so soon mastered by the young musician, that he would often request him, with great eagerness, to furnish him with lessons much more difficult. He had seen in his brother's house a book containing the most celebrated compositions of the old clarichord masters, Froberger, Pachelbel, Buxtehude, Bruhns, Fischer, and others; and he continually begged that it might be given him, but it was as continually refused. These denials, however, only increased his desire for that musical treasure, and he soon contrived to obtain it without his brother's knowledge. It was locked up in a cupboard which had a lattice door, through the chequers of which his hands were small enough to pass, and as the precious book was only stitched in a wrapper, when he got his hands in, he contrived

, 1899.

Supplement to "THE MINIM," August, 1899.



JOHN SEBASTIAN BACH.

(1685—1750.)

By kind permission of Messrs. Breitkopf and Hartel, London.



to roll it up, and draw it forth. For want of a candle, however, he could only copy it in moonlight nights; yet this did not deter him, and in six months, by these means, he had completed his laborious task. But it did not long remain in his possession, for the brother soon after discovered the copy, and with a pertinacity that almost amounted to cruelty, forced it away from him, and he did not recover it till his protector's death, which occurred in a few months afterwards.

John Sebastian, once more destitute, and without a home, accompanied young Erdmann, one of his school-fellows, to Lüneburg, and engaged himself as soprano singer in the choir of St. Michael's school. Here his voice, which was fine and capable, procured him a good livelihood; but as it broke in a year or two after this, and a considerable time elapsed before another was formed, he began again to feel a want of means, and suffered much distress. Yet through all his forlorn fortunes, his love for music never abated, and he ardently applied himself to the clarichord and organ, hearing and seeing everything that could contribute to his improvement; several times going on foot from Lüneburg to Hamburg, to hear Reinken, the celebrated organist, and sometimes to Zell, to get acquainted with the prince's band (which was composed chiefly of Frenchmen), and with the French style in music, which was then a novelty, and in high reputation.

Between this time and 1703, he left Lüneburg altogether for Weimar, for, in that year he was appointed court-musician, although he was then only in his eighteenth year. In 1704 he vacated this situation for that of organist to the new church at Arnstadt, that he might the better indulge his love for the organ, which he could not do at Weimar, where he was engaged to play the violin. Here he studied the works of the most celebrated organ-composers of the day, and, still further to indulge his desire for instruction, journeyed on foot to Lubeck, to hear Diederich Buxtehude, the fine organist of that city. He remained there nearly three months incognito, and returned to Arnstadt greatly instructed and improved.

His name now stood so high, that he received, in rapid succession, several tempting offers of places as organist; one which was tendered him in 1707, in the church of St. Blasus, at Mühlhausen, he accepted; but, in the following year, having made a journey to Weimar to play before the duke there, he gave so much delight, that he was offered the situation of court-organist, an honour which he did not reject. Here it was that he laid the foundation of his fame, in acquiring a perfect mastery over the organ, and in composing his first fugues for that sublime instrument. In 1717, the Duke appointed him director of the court-concerts, for which he composed and executed many of his noblest works.

Zachau, the famous organist of Halle, who was Handel's master, dying about this time, Bach was invited to fill his place. He immediately repaired to Halle, to exhibit a specimen of his skill; but, for what reason is now unknown, he never entered upon the office, but left it to Kirchhof, a pupil of Zachau, and a very able performer.

(To be continued.)

Music of the Esquimaux.

The whole of these people, but especially the women, are fond of music both vocal and instrumental; some of them might be said to be passionately so, removing their hair from off their ears, and bending their heads forward as if to catch the sounds more distinctly when amused by the art. Their own music is, however, entirely vocal, unless, indeed, the drum or tambourine be considered an exception.

The voices of the women are soft and feminine, and when singing with the men, are pitched an octave higher than theirs. They have most of them so far good ears, and in whatever key a song is commenced by one of them, the rest will always join in perfect unison. After singing for ten minutes, their key usually falls a full semitone; but few of them can catch the tune as played by an instrument, which makes it difficult with most of them to complete the uniting of the notes, for if they once leave off they are sure to recommence in some other key, though a flute or violin be playing at the time.

There is not in any of their songs much variety, compass, or melody. Unharmonious as they may appear to musical ears, they are pleasing when sung in good time by a number of female voices. The most common is that in which the well-known Greenland chorus, "Amna Aya," commences the performance, and is introduced between each verse, constituting five-sixths of the whole song. When the words of the song are introduced, the notes rise a little for three or four bars, and then relapse again into the same hum-drum chorus as before, which, to do it justice, is well calculated to set the children to sleep. The words of the composition are as interminable as those of "Chevy Chase," for the women will go on singing them for nearly half an hour, and then leave off one by one—not with their story, but their breath exhausted. They have a song second in popularity to the preceding, varying from it very slightly in the tune, and accompanied by the same chorus, but with different words. That which ranks third in their esteem is the most tuneful of any of their melodies. The termination, which is abrupt and fanciful, is usually accompanied by a peculiar motion of the head, and an expression of archness in the countenance, which

cannot be described by words. There is only one verse in the song, and that, from its commencing with the word "pilleyay," is supposed to be a begging one. Of the meaning of their songs in general, from the imperfect knowledge of their language, little is accurately known. From the occasional introduction of the words "sledge, canoe, spear," and others of that class, it is conjectured that their own exploits, by sea and land, form the principal subjects. The men seldom sing, and probably consider it unmanly. If they sometimes commence, they generally leave the women to finish the ditty. Their province seems rather to invoke the muse of the women at the games.

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Frank Merrick.

Frank Merrick, Junior, the subject of our illustration, a bright, sturdy boy of thirteen, is son of Frank Merrick, Doctor of Music, a well-known musician of Clifton, Bristol. His son early showed a keen ear for music, and a deep delight in it. He could sing a chromatic scale with perfect intonation at three years of age—in fact, before he could speak plainly.

Mrs. Merrick, a native of the "step"-sister Isle (as she calls it), commenced to teach him the pianoforte on his fifth birthday. He proved a headstrong pupil, demanding a great deal of wise management, sometimes obstinately refusing to name a note or sign, though his merry, bright face showed it was not because he could not. His mother's gentle firmness and a boyish interest, which quickly developed into a *passion*, soon made him a submissive and hardworking pupil, and his education, in very moderate doses (a quarter-of-an-hour three times a day), soon showed results, and his parents, both experienced teachers, could not but recognise the unusual readiness with which Frank grasped each new task, Clementi, Kuhlau, and Schumann's little sketches proving no stumblingblock. At the same time he learned to sing freely from the Tonic Sol-Fa method, and developed in a rare degree the uncommon sense of *absolute pitch*.

One little smudgy scrawl, Mrs. Merrick treasures, was the work of Frank at the age of six—a little piece in $\frac{6}{8}$ time, which he entitled, "In Grandpapa's Swing."

At eight the boy passed with *Honours* the Senior Trinity College Examination in Harmony, and the same year contributed a pretty morçeau, "Milkmaid's Dance," to the pages of this paper.

Music-study has never been a toil to Frank. On one occasion, when lying ill at Newquay, in Cornwall, his two favourite pastimes were *Chess* and Stainer's "Harmony Exercises," nearly the whole of which he mastered in a fortnight.

The little pianist's first public appearance took place in November, 1895, when he gave a Recital at the Victoria Hall, Clifton, in aid of Dr. Barnardo's Homes, and Frank had the joy of sending Dr. Barnardo over £20, no mean help to the waifs from a lad of nine.

Steady and well-directed work, for the love of it, brought the growing conviction to his parents that their son was worthy of the utmost advantages the musical world could offer, and a most interesting interview with Mons. Paderewski confirmed this opinion. The greatest of pianists took to Frank immediately, and with his charm of manner at once put the boy at perfect ease, questioning him about his study, games, and hobbies, and then sitting listening respectfully to his playing of Bach, Weber, Chopin, and the lad's own compositions. As a result of Paderewski's earnest advice and offer of introduction, Frank, with his mother, travelled to Vienna, where he became a pupil of Professor Theodor Leschetizky, whose many famous disciples, headed by Mons. Paderewski, have carried his fame as a teacher all over the musical world.

Vienna's fine public buildings and beautiful parks won Frank's unmitigated admiration, but his deepest pity and scorn were aroused at the utter absence of cricket, tennis, golf, football, and other sports, which make an English boy's life worth living. Bicycling, even, is but little cultivated, thanks to the block stone-paving general in Viennese streets.

The musical life under the Professor, however, was a congenial atmosphere to this earnest little student. Many are the quaint rules and stories current of the wonderful man. Long practice hours do not meet his approval: "three-and-a-half hours a day" is his maxim, coupled with "think ten times and play once." Apropos of this, a practice much recommended by him is the thoughtful and close watching of the hand whilst slowly playing the simplest studies. This process was once overheard by a visitor, who, catching the simple studies, remarked: "Oh, Herr Professor, your children learn the piano, then?" "That," replied Leschetizky sententiously, "is the great artist Essipoff, practising."

A much-coveted distinction amongst the Professor's pupils is a command to play at the fortnightly Class in his studio, when Leschetizky, seated at a second piano, listens, watches, criticises, and illustrates his comments by his own playing. It was Frank Merrick's privilege to be put early to

this test, many times since repeated. Amongst the players were Mark Hambourg, Gabrielowicz, Miss St. Angelo, Miss Kate Goodson, Sieveking, Schnabel, and Gebhardt. Frank was far the youngest, and was introduced by Madame Leschetizky as "Our Baby."

Now, Frank is back to England for a short time, and at the end of June gave a well-attended Recital in the large Victoria Hall, Clifton.

It is a very deep satisfaction to British musicians to see a British boy of such undoubted genius coming to the front, and justifying the exclamation of the aged composer, Johann Strauss, after his performance: "Charming! Charming! This Bristol boy has no equal of his age in Europe!"

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PART III.



PLAYING ANGELS.

(From the "Adoration of the Immaculate Lamb," by Van Eyck, at Ghent.)

The First Key-board:—The close of the 11th century forms an era in the history of organ-building, when an organ is said to have been erected in the cathedral at Magdeburg with a *Key-board* consisting of *sixteen* keys. In the earlier organs the number of notes was very limited. From 9 to 11 was nearly their greatest extent, and the execution of the plain-chant did not require more, for harmony, it will be remembered, was still a subject unlearned. The keys of the Magdeburg organ (writes an eminent musical Historian) were an ell long and three inches in breadth. The manner of

performing upon these instruments was of course conformable to the size of the keys. They were struck down by the *clenched fist* of the player, even to a considerable depth, whence, according to Seidel, arose the expression *organ-beater*. This method resembles that of *carillon*-playing, still in use in some parts of France and Germany. We cannot but wonder at the perseverance of our ancestors, when we consider the various ineffectual efforts that were made from time to time to improve the *bellows*, which has always been and which will always remain one of the most important parts of the complicated mechanism of the organ. For centuries they remained in the most imperfect state, sometimes twenty or more being necessary to supply the wind to a moderately sized organ. The organ at Winchester, according to Wulstan, was provided with twenty-six bellows. The great organ of the cathedral at Halberstadt had twenty, and that of Magdeburg twenty-four small bellows. The question may possibly arise "what kind of bellows were they?" Such a query as this is soon answered and may be done so in the following words—they were fashioned in folds like the forge or smith's bellows, and were not provided with weights as in our modern organs; in some cases upon each bellows is fixed a wooden shoe; the men who work them hang by their hands on a transverse bar (*à la treadmill*), and each man, placing his feet in the shoes of two bellows, alternately lowers one and raises the other, a most healthy exercise, more adapted for winter than summer! With regard to Monastic Organs, I may state, in the thirteenth century the priests of the Greek and Roman churches thought the use of organs in divine service scandalous and profane. They preferred rendering divine worship as simple as possible, in order to distinguish it from that of the Jews and Pagans. Even to this day the Greek Church does not tolerate the use of organs in their public services. Notwithstanding these opinions, the use of organs and even other instruments became almost universal, not only in great churches, but in those of monasteries, convents, and small towns. The first monastic and conventual organs (called *regals*) were very small, being merely used to play the melody of the plain-song with the voices. Musical writers have not explained the nature of the *regal*, which was evidently to give out and sustain the melody of the plain-song. Carter, the well-known antiquary, calls it "a portable organ, having one row of pipes, giving the treble notes." A certain writer in "Rees's Encyclopedia" says that "the *regal*, in all Roman Catholic countries, is a portable organ used in processions, carried by one person and played by another." This explanation is not quite accurate, as the representations in early manuscripts invariably exhibit the instrument

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carried and performed upon by the same person. There are now being made some small organs for Church or Chamber use, known as "Positive Organs." The make of these instruments is good, and the tone likewise, but though quite modern in manufacture, yet the name allotted them (*Positive*) is far from being up-to-date, and in that respect altogether unlike the little instrument bearing that title. "It is true" says Sir John Hawkins "when we speak of the organ we are to understand that there are two kinds of instruments distinguishable by that name; the one, for the smallness of its size and simplicity of construction, called the *portative*; the other, the *positive*, or immovable organ." By this statement it seems immovable organs were termed "positive," and the movable ones "portative." It therefore strikes me very forcibly the little American-organ-like instruments which are being manufactured now so largely might more appropriately be called *portative* in place of *positive*; does not this thought strike you in the same way? Turning to our musical dictionaries we find the word *positif* (as it used to be spelt) explained in the following manner. "*Positif*, the small organ which is placed before the great one in all churches where there is an organ sufficiently large to be divided into two parts. The organist is placed between the *positif* and great organ, if the clavers or sets of keys are all attached to the great one, and of which the lowest belongs to the *positif*."* The question may be asked—for it has frequently puzzled many—what is meant by "a pair of organs." "It appears," says Mr. Albert Way, "that the usual term 'a pair of organs' has reference to the double bellows, whereby continuous sound was produced." This, however, cannot be the case, as we often meet with "a pair of virginals," in which instrument wind was not required!

* I have taken this extract from a work published in 1825 (Dauntie's Musical Encyclopedia), a book, notwithstanding many serious mistakes, of much more merit than is generally assigned to it.

(To be continued.)

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Full particulars will be given in Syllabus A and B for 1900, which will be issued in August next.

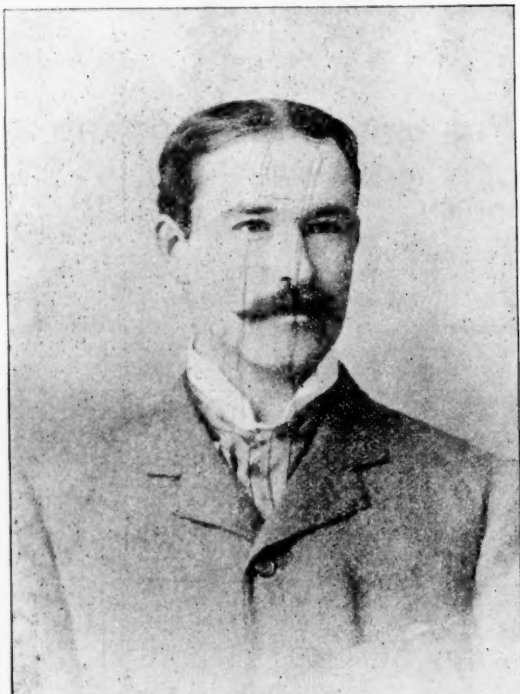
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SAMUEL AITKEN, *Hon. Secretary*.

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May 10th, 1899.

Sketches of Rising Young Artists.



Mr. W. H. PENDEREL PRICE.

We have pleasure in giving a portrait of this rising young vocalist, whom we had the pleasure of recently hearing sing oratorio selections under the most agreeable circumstances. Mr. Penderel Price has made his entry into the musical world at the right time, for there is room for promising tenor singers. Like many other artists he never thought of music seriously in early days. He was a member of the school choir at Sherborne, Dorsetshire, where his father was an assistant master at Sherborne School. During his career as a chorister, Mr. Penderel Price often appeared as a treble soloist, and received an insight into many of the oratorios and cantatas from Mr. L. N. Parker, then music master at the school, but who has since made such a mark as a playwright. On leaving school, Mr. Penderel Price went to live with an uncle, who was music master at Repton School, to study engineering. Perhaps the atmosphere of musical surroundings had some influence on his musical inclinations, for in 1894 he found that his voice had greatly developed as a tenor, and finding engineering rather monotonous vocal music was indulged in. On the advisability of taking up singing as a profession, Mr. Sims Reeves reported

favourably, so that four years of hard work and study under that great artist has resulted in bringing out the singer and artist we find Mr. Penderel Price. During the short time the subject of our sketch has been before the public he has had the most encouraging success, and he has appeared at the Queen's Hall Concerts and at many important concerts in London and the Provinces. Mr. Penderel Price's voice may be described as a pure tenor, of equal quality and great sweetness, and it may be added that he inherits from his father a love of games. During his school days he was captain of the school XI. for two years, and held the challenge cup for the greatest number of prizes at the school sports.

Miss Clara Butt.

The Daily News of July 7th favoured its readers with the following in its Musical Column. It affords us great pleasure to re-print it, and to find that our valuable contemporary is interested with our Magazine.

The writer says:—"By the way, the July issue of that capital little periodical, *The Minim*, has an interview, signed by a lady, with Miss Clara Butt. The article contains this astonishing statement: 'When Clara Butt takes a real holiday, she goes to the country house of her friend, Ilma di Murska.' If without irreverence, it would be interesting to know where that 'country house' is situated? Madame Ilma di Murska died in 1889."

Our contributor, Miss Brooke-Alder, whose series of interviews with musical celebrities has, during the present year, been a pleasant feature in *The Minim*, writes in reply on the above remarks in *The Daily News* concerning her "Sketch of Miss Clara Butt":—

"I am horrified to find that by a most unaccountable slip of the pen I wrote that Miss Butt is in the habit of visiting her friend, Ilma di Murska. The name should have been Etelka Gerster.*

"I am sorry to be unable to satisfy the curiosity of my honoured co-penholder by giving the whereabouts of the former singer, who, as he rightly observes, died in 1889."

* Madame Etelka Gerster was born at Kashau (Hungary), 1855. She married Signor Pietro Gardini, an Opera Director, in 1877.

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LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE (THEORY).

Local Examinations in Musical Knowledge take place in the United Kingdom in June and December. The next Examinations will be held on Saturday, December 16th 1899, and on Saturday, June 23rd, 1900, and will be open to persons of either sex, whether Students of the College or not, and without restriction of age. The last days of entry being November 16th, 1899, and May 23rd, 1900, respectively.

Examination Fees, 6s. to ros. 6d., according to grade.

Three National Prizes of the value of £5 each, and three of the value of £3 each, are awarded annually after the June examinations.

LOCAL EXAMINATIONS IN INSTRUMENTAL AND VOCAL MUSIC.

Local Examinations in Instrumental and Vocal Music will take place from October, 1899, to July, 1900, inclusive, at various centres in the United Kingdom, in the three divisions—Senior, Intermediate, and Junior (and the Preparatory Grade in Pianoforte Playing). Candidates may enter in any division without regard to age. Examination fee One Guinea, and for the Preparatory Grade Half-a-guinea.

The National Prize of £5 is awarded annually in July in the Senior Division of Pianoforte Playing.

Ten Local Exhibitions, of the value of nine guineas each, are awarded annually in connection with the Local Examinations in Pianoforte, Organ, and Violin Playing and Solo Singing.

HIGHER EXAMINATIONS IN MUSIC.

The Higher Professional Examinations for the Diplomas of the College, Licentiate and Associate in Music (L.Mus. T.C.L. and A.Mus.T.C.L.), as well as the Examinations for the Higher Certificates in Practical and Theoretical subjects, including the position of Practical Licentiate (L.T.C.L.), &c., are held at the College twice a year, in January and July. These Examinations are open to all persons, whether Students of the College or not, and irrespective of age, sex, or creed.

The Examinations for the Diploma of Associate in Music, and Higher Theory Certificates, are also held in January, at certain Local Centres.







Examination Fees from One Guinea to Three Guineas.

Regulations for next Session for all the above Examinations may be had from the undersigned.

By order of the Board,

SHELLEY FISHER, *Secretary*.

Turns.

We have received several letters from correspondents and students, asking us if we can explain the various characters used to express the embellishments called "turns." This has arisen through the introduction of a sign shaped thus:— (Fig. 1) in some of the pieces selected and published by the Incorporated Society of Musicians this session. In Book Eighteen, Grade II. (Elementary) the sign will be found on pages 8 and 9, with examples of notation and fingering. In Book Nineteen, Grade III. (Intermediate) the same sign may be seen on page 12. This is also fingered, but incorrectly. It appears that many have assumed that the fingering in *each case* is wrongly given, and that the shape of the turn has been over-looked. The assumption is reasonable, for the turn shaped  (Fig. 2) is not to be found in the I.S.M. Question book, neither does it appear in any of the text books in general use. But the sign is perfectly correct if understood. The direct turn, as it is usually termed, is shaped:— (Fig. 3.) The inverted turn is usually written:  (Fig. 4.) The inverted turn sign under consideration (Fig. 1) was introduced by J. N. Hummel (1778-1837) in his pianoforte method, who made the blameworthy and also abortive attempt to exchange the meanings of  (Fig. 5) and  (Fig. 6), and in this he found a follower in Spohr (1784-1859) [the author of the celebrated Violin School and composer of the "Last Judgement," &c.]

Franklin Taylor, in Sir George Grove's dictionary of music, says:—"The earliest writers generally employed the latter form (Fig. 6), but Hummel and others prefer the vertical turn" (Fig. 4.) This is not in accordance with the above statement, but it is well known that Hummel was very whimsical in his own performance of most of the ornaments. Bach never used the inverted turn sign (Fig. 6) in the 48, though he used almost every other ornament including the direct turn (Fig. 3.) In looking through sixty-five of Handel's overtures we do not find this turn sign (Fig. 6.) It may be safely said that it was not in general use or it would have appeared in the works of these great Masters.

The difficulty experienced by many who have been using the I.S.M. editions named, has been increased through the misprint in placing one of the signs in a wrong position, and fingering it contrary to the sign given. At the present time there are quite enough musical signs and terms in use, and any attempt to introduce old and confusing signs should not be encouraged. Those in common use are simple and understood. The *Hummel* inverted turn (Fig. 1) is not, as a rule, recognised even by

old and experienced musicians. It is no wonder then that its introduction into the pieces mentioned should have caused considerable difficulty and misconception. This troublesome turn sign was made in Germany. M.

Academical.

ROYAL ACADEMY OF MUSIC.

On Tuesday, July 4th, the Charlotte Walter's Prizes were awarded to Estelle Maud Hawson (a native of Greenwich), and Lilla J. Hosking (of Newton Abbot), the examiners being Miss Bateman (Mrs. Crowe), and Messrs. William Farren, Henry Lesingham, Ian Robertson, and F. Corder (Chairmen).

On Saturday, July 8th, the Walter Macfarren Gold Medals were awarded to Marion I. H. White (a native of London) and Frederick G. H. Moore (of London), the examiners being Messrs. Carlo Albanesi, Oscar Beringer, Henry R. Eyers, Frits Hartvigson, Tobias Matthay, Ad. Schloesser, and Walter Macfarren (Chairmen).

The competitions for the Swansea Eisteddfod and Parepa Rosa Prizes took place on Monday, 10th ultimo. The examiners were Messrs. Bantock Pierpoint and H. Gregory Hast, and Mrs. Mary Davies (in the chair), and the prizes were awarded as follows:—

Swansea Eisteddfod Prize to Gertrude Drinkwater (a native of Cardiff); highly commended, E. Margaret Llewellyn, Norah Rich, and Lillian Morgan.

Parepa Rosa Prize to Eric Dudley (a native of Wigan).

The Charles Lucas Prize was awarded July 13th to Harry Farjeon (a native of New Jersey, U.S.A.), Elsie E. Horne being highly commended.

Messrs. T. Coleridge Taylor, Percy Pitt, and Hamish MacCunn were the examiners.

—:O:—

THE ASSOCIATED BOARD.

The tenth annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music for Local Examinations in Music was held at Marlborough House on Monday, July 3rd. The Prince of Wales presided, accompanied by Prince Christian of Schleswig Holstein. Mr. Thomas Threlfall, the chairman of the Board, read the report for 1899:

The Prince of Wales, in proposing the adoption of the report and balance sheet, congratulated the Board on the eminently highly satisfactory report, especially in connection with the Colonial

examinations. His Royal Highness said that the thanks of the Board were due to Mr. Cowen for having rendered gratuitous services in connection with the Canadian examinations.

—:O:—

ROYAL COLLEGE OF MUSIC.

In the afternoon the sixteenth annual general meeting of the Royal College of Music was also held at Marlborough House, H.R.H. the Prince of Wales being in the chair.

—:O:—

In the evening, at the Trocadero Restaurant, took place the tenth annual dinner of the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music. Lord Strathcona and Mount Royal presided, and the company was a distinguished one.

—:O:—

GUILDHALL SCHOOL OF MUSIC.

The scholarship, value £75 per annum, recently given by Baron Johann Knoop to the Guildhall School of Music, was awarded, after competition, to Joseph Schofield, aged 13 years, a native of Leeds.

—:O:—

THE VIRGIL CLAVIER SCHOOL.

The holiday term commences this day, and will close the 26th inst. The classes will be directed by the Principal (Mr. A. K. Virgil), Mr. Emlyn Lewys, vice-principal, and other professors. Recitals will be given during the course by pupils of the Virgil Piano School, and social gatherings will be held occasionally.

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The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

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A Dream: a Song.

"I am by profession a journalist and must to-day write upon the much worried question of "Woman's place in Life." I am not exactly what is called a "woman-hater," yet have lost a great deal of my first belief in them, and usually divide them into two classes: the "New Woman," and the "Frivolous."

To-day has been wearying and full of business, and with the half-written sheets before me I must lay my head upon my arms and with closed eyes seek for a few moments of brain rest. Suddenly there sounds sweet music upon my ears! I open my eyes, and before me stands a beautiful picture—a lovely and richly attired lady is seated before a dark-coloured grand piano, from which her small dimpled hands are drawing the sweet tones which awakened me. The window at her side stands open and the warm summer air plays with her dark brown hair and her blue silken dress, while across the window frame droops and twines long sprays of graceful Virginian creeper. It is a fair home picture, and yet there is something pensive in the lady's attitude and her large dark eyes are raised ever and anon with a wistful expression, and even the music sounds unsatisfied and incomplete, as though waiting for somebody or something, breaking sometimes into the accompaniment of a song, and then fading, dying and changing from one key to another, as though seeking for what it could not find. At last it breaks forth brightly, joyously, as though a sunbeam had illumined the room, and over the woman's lovely face turned backward over her shoulder, breaks a smile of welcoming joy. Once more the music steals back from its gorgeous outbreak and swells into Schubert's magnificent "Litanei," while a man's voice, rich, deep-toned and tender, takes up that beautiful melody, throbbing with human passion yet ending in divinest peace. Ah! Schubert, there is little of human joy or sorrow, or feeling of any kind which is not expressed in thy wonderful soul-stirring "Lieder"!

The song was over, and Heaven's own peace had descended on my weary spirit, and as in a dream I watched the beautiful hands guide over the keys till the music died softly and faintly away in the distance.

"It was a dream" as Lassen's sweet little song has it! Yes, I have dreamed, and yet can still see that fair picture, and in my ears still sounds the strong firm voice and the peaceful dreamy accompaniment. I smiled at myself for doing it, but tore the sheets before me to fragments and set myself anew to my task, taking for my text that "woman's life should be the accompaniment to man's life—song." My faith in the world was renewed.

A song means so much: You singers! who hardly think what you do with your beautiful talent—believe me, a whole life may be refreshed, restored in faith, in love, in all that is best in us—by one of those songs which you sing, with perhaps no thought at all of what it may do!

ELSA.

(Translated from the German).

Notes—Musical and Otherwise.

By "OMAR."

Omar is one of those poor people afflicted with the *cacoethes scribendi* (see the back part of Webster's dictionary!), and he loves to spread himself out, but the Editor who thinks he knows best, says he must cram all the treasures of his massive brain (Omar's not the Editor's) in a small compass instead of devoting to him space such as would be eagerly given to an anecdote concerning a new cocoa (at so much an inch!). Such is the encouragement given to the advance guard of the Musical Pioneers!

I wanted to write a lot of abuse about the opera this time, to speak of the amateurish stage management, the poorness of the spectacle, the unintelligent performances of the artists, but in the words of Dan Leno's famous song, "There is no room for me." Without any wish to bring the Syndicate any customers, but in order that you may suffer and talk about it, I would advise a visit to Tannhauser to see Venus on her spring couch, the famous "property" swan, the groups of singers ranged around like the chairs in an old-fashioned parlour, the energetic tenor who sings over the footlights to the beautiful ladies in the boxes, and unkindly neglects the girl who wants to be made love to on the stage. If you are not bored, you will be amused. No wonder we are not a musical nation, if this is all the Royal (?) Opera House can do for us.

And yet the critics continue to write up this sort of thing, and the public like a lot of sheep all follow because it is fashionable to go to the opera. And this brings me to the question of criticism, which is a matter that requires serious consideration. Say you are an artist, or some kind of performer, and give an entertainment. You may be very bad, or you may be very good, but that will have no weight in getting you a criticism inserted or not in the leading papers. You may spend your money in advertising largely, but fortunately that will not influence our "great dailies." The critic may attend and write a long notice, but a murder, or a fashionable garden party, or a phenomenal strawberry may crowd it out. What we want are paid critics, as we have paid barristers,

acknowledged specialists who pass their honest opinion for a certain fixed fee. Can any of our readers suggest a more satisfactory way?

No sooner is the busy musical season over than we have threats poured in upon us of another. Queen's Hall issues manifestoes about Wagner Concerts in the autumn. Mr. Schultz-Curtius sends out circulars about his concerts. Another musical festival is announced for next spring by Mr. Newman, and the energetic Mr. Norman Concorde already says he is going to produce an opera by Clerici, and several concerts at St. James's Hall. Well, it's all good for trade, and if the Impresario loses his money, it is, as the man said about Henry VIII's marrying propensities, "his little obby," and it keeps the printers and the newspapers, and the Hall Directors, and (in those cases where the musicians get paid!) the "pore artist."

Thank heaven, or whoever is responsible for such things, that Messrs. Broadwood have induced the leading piano makers to combine and establish a uniform pitch—the diapason normal. This three pitch business has been the curse of everyone connected with musical matters for so long that it is time someone made a move. Objections are made by the usual objectors, who want to see their names in print, and one thinks the movement impossible because the majority of brass instruments are not of this pitch. Very well then, let them be changed. The objection is as frivolous as that of the soft-hearted person who objects to insanitary dwellings being pulled down because it may temporarily inconvenience the tenants and rob the poor man of his dirt. So much has been written on the subject that I will content myself with patting Mr. Hipkins of Messrs. Broadwood's on the back and thanking him for the really important step he has made in the cause of art.

Church Music

By SIR HERBERT OAKELEY.

Six Anthems (Op. 14). Nos. 2 and 4 just republished with additions of Latin Text.

Who is this that cometh from Edom? (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, &c.

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About Artists.

M. Paderewski has postponed his visit to the United States, and will not sail from Liverpool till Nov. 29, opening at Carnegie Hall on Dec. 11.

—:O:—

Sir Arthur Sullivan is at his riverside cottage at Weybridge, busy upon the new opera, which, to a libretto by Mr. Hood, he is writing for the Savoy. It will probably be produced in October.

—:O:—

Sir A. C. Mackenzie is also far advanced upon an opera on the subject of Dickens' "Cricket on the Hearth," which it is hoped will be produced in London at Christmas.

—:O:—

A monument to Dr. von Bülow, by Hildebrand, of Florence, has been placed over his grave at Ohlsdorf.

—:O:—

Her Majesty has presented Mr. Ben Davies with a silver cigar box, beautifully chased, as a souvenir of his visit to Windsor last month. It was the ninth occasion on which Mr. Davies has had the honour of singing before the Queen.

—:O:—

A son of the famous contralto Madame Marie Waldmann (the Duke of Massari) who accompanied Verdi to London in 1875, and sang at the Albert Hall the contralto part in the first performance of the Manzoni "Requiem," will shortly marry, at Florence, the daughter of the Duke of Villarosa. It will be remembered that Madame Waldmann, after having amassed a large fortune, married the Duke of Massari.

—:O:—

Church organists are proverbially long-lived, and yet another organist has recently completed half a century of uninterrupted service. Mr. T. N. Webber, who then was assistant organist at Exeter Cathedral, was indeed appointed to the Parish Church, Axminster, as far back as 1835, but he afterwards put in ten years at Ottery St. Mary, returning in 1849 to Axminster, where he

has remained ever since. He is still in excellent health, and hard at work as an organist and choir trainer.

—:O:—

The committee of the festival recently held at Lincoln Cathedral, has presented Dr. Bennett with an honorarium of 50 guineas in recognition of the work done by the Cathedral organist. The accounts close with a substantial balance.

—:O:—

The Concorde Concert Control, 186, Wardour Street, has published a well-compiled "Managers' Handbook of Vocalists, Instrumentalists, Entertainers, Orchestras, etc.," which will be very useful to concert-givers.

—:O:—

At the annual meeting of the Philharmonic Society the following were the directors elected for the ensuing year:—Mr. W. H. Cummings, Mr. Alfred Gilbert, Mr. Francesco Berger, Mr. Charles Gardner, Professor Stanford, Sir. Alexander Mackenzie, and Sir Frederick Bridge. Of these seven, the first-named four have been long associated with the society's work, two of them especially—Messrs. Cummings and Berger—having done yeoman service in various administrative capacities.

—:O:—

Mr. Geo. A. A. West, F.R.C.O., organist of St. Luke's Church, Germantown, U.S.A., and Professor of the Organ and Harmony at the Sternberg Conservatoire of Music, Philadelphia, has been honoured with the Honorary Diploma of Fellow of the Guild of Organists, U.S.A. Mr. West has contributed some effective church music to our Magazine, including the *Seven-fold Amen* in six parts.

—:O:—

The late Johann Strauss at one time gave lessons on the violin to the present German Emperor. The Royalties still running on Strauss' music are said to amount to more than £4,000 a year.

—:O:—

A presentation has been made to Mr. Alfred Gibson, by past and present pupils, both private and those at the Royal Academy and Guildhall School of Music, to celebrate his lately attained Jubilee. It consisted of a Broadwood piano, a portrait of himself, a music stand, a bâton, and a specially designed album containing the autograph of the contributors.

—:O:—

Sir John Stainer has celebrated 50 years of church music, and a banquet in his honour was given last month. He was born in London in 1840, the son of a schoolmaster at St. Thomas's, Southwark. At a very early stage his natural genius

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manifested itself, for he was only 16 when he became organist to St. Michael's College, Tenbury, founded by Sir Frederick Gore Ouseley, then Professor of Music at Oxford. Three years later he was appointed organist of Magdalen College, Oxford, and took the opportunity of graduating in arts as well as in music. While still little more than 20, he was appointed organist to the University Church. Hymns had already been associated with his name when he was called upon in 1872 to succeed his friend Sir John Goss as organist of St. Paul's. Scarcely a week passed that did not exhibit something from his prolific pen. "The Daughter of Jairus," a cantata, was produced at the Festival of the Three Choirs in 1878, and achieved immediate success. Other literary work, such as the Dictionary of Musical Terms, "A Treatise on Harmony," "Cathedral Prayer Book," "Carols New and Old," and a hundred other volumes relating to music, are as familiar as household words among music-loving English people.

—:O:—

Madame Melba, the famous Australian cantatrice, who is just thirty-four years of age, is a comparatively new singer, having only made her début at Brussels in October, 1887. Very lowly was the way she started in Melbourne. When she wished to enter upon a singing career, her father somewhat unreasonably opposed. The plucky girl, however, engaged a hall, and proceeded to invite all her friends, and when her father heard of the affair he was so angry that he proceeded to dissuade all the friends from going, and so uphold the parental authority. The result was, when the singer made her first public bow, she found herself before an audience numbering—two! Now that she receives £40,000 for a South American tour of a few months, Madame Melba can afford to smile as she recalls these times of struggling. Her father's name is Mitchell.

Madame Melba, who will remain at her river-side residence at Marlow a week or two after the opera season is over, will not return to the United States next winter, and, indeed, her American manager, Mr. Ellis, has resolved not to undertake another tour for some time to come. Madame Melba, after her holiday, will start on a tour of Germany, afterwards proceeding to Austria and Hungary, thence to Russia, and finishing her journey at Constantinople. She will sing in concerts, and will occasionally appear on the stage as a well paid "Guest" at the great opera houses, but taking no special company with her. In the course of next year Madame Melba will, beyond much question, again sing in Paris, where the Exhibition season will probably also attract the Deszkes, Madame Calvé, and other great artists.

NEW MUSIC.

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Musical Festival Notes.

WORCESTER.—The 176th meeting of the Three Choirs will open on Sunday, September 10th. The complete programme is now published. Madame Albani, Miss Ada Crossley, Mr. Edward Lloyd, and Mr. Andrew Black are engaged, and will appear at several performances. The Festival will end on Friday, September 15th. The Cathedral organist, Mr. Ivor Atkins, will officiate for the first time as conductor. A complete outline of the Festival will appear in our next issue.

—:O:—

SHEFFIELD.—At the Sheffield festival, to take place in October, the chief works promised are "Messiah," Elgar's "King Olaf," Saint-Saëns' "Samson and Delilah," Sullivan's "Golden Legend," Beethoven's "Choral Symphony," Parry's "King Saul," the "Hymn of Praise," and some Wagner pieces. Among the solo vocalists will be Madame Ella Russell, Clara Butt, Ben Davies, Edward Lloyd, D. Bispham, Alice Estey, and Andrew Black.

—:O:—

TEWKESBURY.—In September a choral festival, on the lines of previous years, will take place in the Abbey Church of Tewkesbury. The selections for this occasion include Mendelssohn's "Hymn of Praise," Dr. C. H. Lloyd's "Hymn of Thanksgiving," and a new anthem, "As the Earth Bringeth Forth Her Bud," specially composed by Mr. A. Herbert Brewer, organist of Gloucester Cathedral. The principal vocalists will be Madame Ella Russell and Mr. Eynon Morgan.

—:O:—

CHELTEHAM.—The Festival performances this year will celebrate the thirtieth season of the Festival Society, which has been conducted and directed during this long period by Mr. J. A. Matthews. A new pastoral cantata has been expressly composed by Dr. F. Iliffe (of Oxford) for the Society, and it will be given under the conductorship of the composer. The words were written for production this season by the late Canon Bell, D.D., Rector of Cheltenham. The

title of the cantata is "Evening"; it consists of choruses, solo for contralto voice, and an instrumental movement written as an introduction to the chapel scene. "The Golden Legend" (Sullivan) and other works will be produced. Madame Albani, Miss Ada Crossley, Mr. Ben Davies, and other celebrated artists are engaged. The complete programme for the season is not yet ready.

—:O:—

NORWICH.—The Musical Festival will begin on October 3rd with Berlioz's "Faust." On the following day there will be performed Verdi's new sacred works, Dvorák's Biblical songs, Schubert's "Unfinished" Symphony, the "Hymn of Praise," and Saint-Saëns's "Samson et Dalila." On the morning of October 5th Mr. Elgar's "Lux Christi," Perosi's new oratorio, Sir Hubert Parry's "Song of Darkness and Light," and the Tchaikowsky Pathetic Symphony will be in the programme. In the evening there will be heard some new songs by Mr. Elgar, Mr. Edward German's "The Seasons," and Mr. Cowen's "Ode to the Passions" and "Endymion." The last day will be devoted to the "Messiah" and Mr. Taylor's "Hiawatha's Wedding." Mr. Rendecker will be the conductor.

—:O:—

ROMSEY.—The triennial festival of the Winchester and Andover Choral Union was held in Romsey Abbey on Thursday, June 15th. The "Magnificat" and "Nunc Dimittis" were sung to Parry in D. The anthem was "I will Sing of Thy Power," by Sullivan. At the conclusion of the service Stainer's "Te Deum" in E flat was sung. Dr. Arnold, the honorary conductor of the Union, conducted. Mr. N. Cary Bliss, F.R.C.O., the organist of the Abbey, was at the organ.

—:O:—

CARDIFF.—The Eisteddfod at Cardiff last month was the first Pan-Celtic gathering. Visitors from Brittany have attended on one or more previous occasions, as have representatives from Ireland. But Cardiff was the first to see deputations from all the branches of the Celtic family—from Brittany, Ireland, Scotland, and the Isle of Man—gathered together on a Welsh platform.

—:O:—

WREXHAM.—A choral festival of choirs in the Wrexham Deanery took place on June 21st. A new anthem by Dr. Torrance, "O Sing unto the Lord," was sung. The service was Goss in A. Mr. C. Morton Bailey, Mus.B., Dunelm F.R.C.O., was the conductor, and Mr. F. Pulein, A.R.C.O., presided at the organ. The Rev. C. Hylton Stewart preached an eloquent sermon on the text, "It came even to pass, the trumpeters and singers were as one."

TAUNTON.—On Thursday, July 6th, the annual choral festival of the Taunton Deanery was held at Taunton, the proceedings being joined in by the Chard Deanery. About 280 voices were present, and the service, which was by J. T. Field, was from the Diocesan Festival Service Book for the present year, and Mr. H. A. Jebb, A.R.C.M., F.R.C.O., conducted. The following choirs were present:—St. Mary's, Taunton; St. Andrew's, Taunton; Chard; St. George's, Wilton; Trull, Broadway, Pitminster, North Curry, Staplegrave, Ilton, Dowlish Wake, and Tatworth. Mr. R. Ward and Mr. T. E. Garthwaite, organist of Holy Trinity, Taunton, presided at the organ in a capable manner, and Mr. Risdon, of Chard, and late of St. Andrew's, Taunton, played before and after the service. The verse part of the anthem was rendered in praiseworthy style by the choir of St. Mary's, the boys' voices being very sweet and of good volume.

Odd Crotchets.

**A little nonsense now and then
Is relished by the wisest men.**

In a Yorkshire village church early in this century, the instruments in the singing gallery were the violin, violoncello, clarinet, serpent and bassoon; and when the clergyman wished for the "Old Hundredth" to be sung, he called out to his clerk, "Straack up a bit, Jock! Straack up a bit!"

—:O:—

A POINTER ON ANTHEMS.—Two old British sailors were once talking over shore experience, when one, who had been to a cathedral and had heard some very fine music, began to descant particularly upon an anthem which gave him much pleasure. His shipmate listened for awhile, and then said: "I say, Jim, what's an anthem?" "What?" replied Jim, "do you mean to say you don't know what a hanthem is?" "Not me." "Well, then, I'll tell yer. If I was to say to yer, 'Ere, Bill, give me that 'andspike,' that wouldn't be a hanthem. But was I to say: 'Bill—Bill—Bill—giv—giv—giv me, give me that—Bill, give me, give me that hand, give me that hand, hand-spike, spike—spike—Bill, giv—giv me that—that hand—handspike, hand—handspike, spike, spike, spike, ah—men, ah—men; Bill, give me that hand-spike, spike, ah—men!' why, that would be a hanthem."

—:O:—

AS ORGANIST.—The following letter was received among other applications for a vacant organistship; its caligraphy, and a style of orthography even more singular, caused no little amusement, and resulted in the document being obligingly

placed in our hands for the purpose of exact reproduction. We of course omit all names, but otherwise the transcription is literally exact. Here is the specimen:—

Febury 6.

Revd Sir—having seen advertisement in the paper For a organist at ——— I beg to offer My service to you feeling assured that I should suite you if by Giving Me a Tryal I have played the Organ Many years in Church & Chappel & have not Long left the Church of st. stipens W—— where I can have a Testimonial if Re quired I Can instruct a sing Class and can take any part in singing I have a very Nice organ of My own of seven stops With peddles for sale Witch I am Re-Building I can keep organ in Repair My self if there is any thing Want doing to them I Want very Much to Git in the Chappl agan as organist as I have been bought up to the Chale My Music What I plays from his the Congreatinl Tune Book Which I think his the Best Music for a congregation to Joine in to Gether I wold be Glad to come and see you at any time if Required

Yours truly

Mr. J . . G . .

—:O:—

ORGAN BLOWER.—We submit to our readers the following letter in its integrity; it contains a grievance, though set forth in a somewhat peculiar manner:—

Dear Mr. Editor,—Our organist, who by the bye is a nice sort of young man, and no way proud like, seeing as he often gives me a cigar, or a screw, and the value of a pint of porter, though he is looked kindly upon by the upper churchwarden, and holds a good birth at some office in 'the City—well, Sir, the organist sometimes lends me your paper, knowing me to be fond of reading anything. He says he has been writing to you about the ladies, that they aint fit to play a church organ, because it's very indelicate; and if there were no lady players why there would be more chance for the gentlemen, and then the pay might be better. Now, Mr. Editor, I read a great deal in your paper about strength and talent being wanted, and so badly paid for; I don't know so much about that, seeing that they get their £40, £50, or more a year, whilst I get £4 a year for blowing the organ; and little enough too, I think you'll say, considering how it makes my back ache, and my head ache too. Not but what the organist is very civil, and has promised me a tasting order for the docks one of these days. The beadies say that wine is very nice, and they ought to know, because they attend the warden's dinner in full trim, and gets a tasting order without going all the way to the docks for it. I don't care so much about the wine, but I do think

we poor organ blowers is badly paid for our valuable services; and I hope you will be kind enough to put this grievance before the public.

I am, Sir, your humble servant,

ORGAN BLOWER.

—:O:—

The following is part of a psalm which (if we are to believe the *History* of Allertonsire) was once sung in Osmotherly Church, Yorkshire. It was composed by the parish clerk, on the occasion of the murrain that raged among the horned cattle in the year 1747. The four first stanzas contained an account of the cattle that died and the names of the farmers to whom they belonged. The remaining verses were as follows:—

No Christian's bull nor cow, they say,
But takes it out of hand;
And we shall have no cows at all,
I doubt, within this land.

The doctors, though they all have spoke
Like learned gentlemen,
And told us how the entrails look,
Of cattle dead and green.

Yet they do nothing do at all,
With all their learning's store;
So Heaven drive out this plague away,
And vex us not no more.

This piece was so well received, that after the service it was desired again by all the congregation except five farmers, who wept, declaring that the lines were too moving. The minister, on going out, said to the clerk, "Why, John, what psalm was that we had to-day? it was not one of David's." "No, no," quothed John, big with the honour he had acquired; "David never made such a psalm since he was born; this is one of my own."

—:O:—

OXFORD EXAMINATION SCHOOLS. (Overheard in "the High" a few days ago):—

Anxious Undergraduate meets his Tutor, and says. "Oh! good heavens! Awfully glad to see you in this nick of time; I've just sent in my Latin Prose, the rough copy of it is here in my pocket, so you can just run your telescope through it and see what my chances are."

Tutor looks it carefully through.

Undergrad eagerly waits for the few decisive and precious words, so that not a syllable shall escape him.

Tutor, at last, with a stammer, "E-e-e-e-gum, Mr. B——, the Examiners like a little *Latin* in the Schools. E-e-e-e-gum, Mr. B——, I don't see much *Latin* in this."

Of course, he was ploughed, poor fellow! Deadly ploughed!

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London and Provincial Notes.

LONDON.

A grand performance of "Elijah" was held at the Crystal Palace, on Saturday afternoon, June 24th (Midsummer Day) in commemoration of the 101st Anniversary Festival of the Royal Society of Musicians. Mr. Manns conducted a chorus of 3,000 vocalists and band of 500. The principals were Madame Albani, Miss Clara Butt, Mr. Ben Davies and Mr. Santley, a special representative of the Prophet's part. The Palace was crowded to the doors, and the performance provided a triumphant success. The chorus sang most effectively, but, as often complained, drowned the orchestral accompaniments. In fact the band was not powerful enough against the chorus. All the "leads" were promptly taken up. Mr. Santley's achievements require no special notice; the air in F sharp minor "It is enough," always creates a sensation. Madame Albani was in splendid voice; the rest and change during the past months, spent in South Africa, seem to have added beauty and power to her magnificent voice. The recit. and air "Hear Ye Israel" resounded through the Palace with grand effect. Encores were not allowed.

A concert (under the patronage of Lord Strathcona, K.C.M.G., High Commissioner for Canada, and other distinguished patronage), was given at "The Salle Erard," London, on Wednesday, July 5th, by Miss Jardine Thomson, of Toronto, a mezzo soprano who has considerable reputation in Canada, assisted by other artists of repute. Miss Thomson met with a very gratifying reception from an audience which consisted of many well-known people, and one of her most successful items was "The Moon and the Star," a song composed by Miss Ella C. Bower-Bower, of Torquay, but who was formerly director of the choir of the church of the Holy Apostles, Charlton Kings, Cheltenham. The song is inscribed to Professor Emilio Pieraccini, of Bath. An obbligate for violin or mandolin has been arranged for the song by the Roman Mandolinist, Professor Giulio Tartaglia, and was played by him at this concert. The success of the song was so pronounced that Miss Jardine Thomson has arranged to sing it at her forthcoming engagements in England and Canada.

—:O:—

CHELTHENHAM.—Members and friends of the Cheltenham Festival Society had their annual excursion on July 11th. The Festival Society generally fixes on a cathedral town for their visit, and this year it was the turn of Worcester. The party travelled by saloon by the 9.10 train from Cheltenham, and Worcester was reached in time

for the morning service at the Cathedral. At its conclusion the organist (Mr. Ivor Atkins, Mus.Bac.) gave a short and very interesting recital on the Hope-Jones electric organ, including Elgar's "Imperial March" and Guilman's "Allegretto" in B minor. By permission of Canon Knox-Little, an inspection was then made of the Cathedral. A visit was next paid to Ye Antient Commandery (the Hospital of St. Wulstan), over which the party were conducted by Mr. Littlebury, who lucidly pointed out all the beauties of the building and explained its connection with King Charles and his flight from Worcester. Mr. W. Mann-Dyson and Mr. Ivor Atkins lunched at the Star Hotel with the party, under the presidency of the Conductor of the Festival Society, Mr. J. A. Matthews, following which the party paid a visit to the Porcelain Works. Messrs. Smith and Sons' celebrated nurseries also received due notice and commendation from the visitors, who then retraced their steps to the Cathedral for evensong, and afterwards to the Star Hotel for tea. A trip on the river preceded the return journey home. A thoroughly pleasant day was spent. The weekly practices of the Festival Society will be resumed in September.

SCHOOL OF MUSIC.—The successful pupils who have passed the various musical examinations during the term gave a recital of vocal and instrumental music in Bennington Hall, on July 22nd, under the direction of Mr. J. A. Matthews, the Principal of the School. The programme included compositions by Chopin, Beethoven, Gade, Bishop, Handel, Gounod, Pinsuti and others, and reflected great credit on all who took part in the recital.

The Annual Concert of the pupils of Eckington House School, conducted by The Misses Chambers, was given in the Montpellier Rotunda on July 4th before a large audience. The programme was varied, and included a choice selection of pianoforte, violin and vocal music. The Misses Chambers and their staff of professors are to be congratulated upon a most successful concert, which may be classed on a high standard of merit.

—:O:—

BRIGHTON.—The pupils of the School of Music, conducted by Dr. A. King and Mr. Robert Taylor, gave a successful concert in the Concert Hall, on June 14th. The programme opened with a movement from Haydn's Symphony, No. 5. This was followed by a good selection of vocal and instrumental music, for the most part of the modern school. Schubert's Overture in D closed a capital performance.

—:O:—

CLIFTON.—Master Frank Merrick's Pianoforte Recital in the Victoria Rooms on June 27th, on his return from Vienna, enabled him to still further delight his many Clifton friends and admirers, and

afforded him the opportunity of showing the advance which he has made under Leschetizky (Mons. Paderewski's instructor). In spite of the close evening, which was not conducive to a crowded gathering, the attendance was very gratifying. The natural confidence with which the boy sat down at the piano to face a programme of such difficult music, without a note before him, was only excelled by the brilliant execution which followed, and not the least charm of the performance was that he gave the impression of being a natural, unspoiled boy, with the self reliance of a genius, but without the airs of an objectionable prodigy. The programme was carefully selected, the pieces chosen enabling the lad to display his decisive but crisp touch, his intelligence and imagination in dealing with the difficult works before him, his powers of concentration and absorption as well as the great command he had over the instrument. At the termination of the performance he was the recipient of prolonged and loud applause. The following was the programme:—Gavotte in D minor (from the 6th English suite) (*Bach*); Capriccio in E major (*Scarlatti-Tausig*); Fantasia in C minor (No. 18) (*Mozart*); Sonata (Op. 10, No. 1) (*Beethoven*); Rondo (Perpetuum mobile) from Op. 24 (*Weber*); Mazurka in B minor (Op. 33, No. 4), Nocturne in D flat (Op. 27, No. 2), Rondo in E flat (Op. 16) (*Chopin*); Etude, "Les deux alouettes" (*Theodor Leschetizky*); Air with variations, in A major, Tarantelle in F minor, "Myrthe" (*Frank Merrick, junr.*); Morceau Caractéristique, "Étincelles" (*Moszkowsky*).

—O—

WEYBRIDGE.—Notwithstanding the almost tropical heat there was an excellent audience at the Weybridge Village Hall on June 15th, on the occasion of an afternoon concert given by Mrs. R. Seymour Whalley, of Halliford, and Miss Evelyn Collins. The items of the programme were mostly classical or operatic, but they were rendered with an uniform brilliancy that stamped the performers as masters—if the ladies will permit the term—of their profession. Mrs. Seymour Whalley is a pianist of exceptional talent, with a true appreciation of the composer's writing of the music. Miss Collins is with the violin what Mrs. Seymour Whalley is at the piano, clever and sympathetic. Her rendering of the "Romance" was a beautiful piece of solo work, executed with a precision and tastefulness that earned for her the acclamation of the audience; and afternoon audiences are not easily moved. The ladies were assisted by Miss Mary Fussell, a talented exponent of the claims of the cello. Mr. Mervyn Dene, of the Green-Dene-Boor trio, made up the party. The Programme is subjoined:—Trio in D Minor (Mendelssohn), for piano, violin and violoncello, Mrs. R. S. Whalley, Miss Evelyn Collins, and Miss Fussell; Songs (a) "O, Star of Eve"

("Tannhauser"), (b) "Prologue to Pagliacci," Mr. Mervyn Dene (Wagner); Violin solo (a) "Romance" (Spohr Wilhelm), (b) "Sarabande et Tambourin," Miss Evelyn Collins (Chopin); Piano solo, Valse in A flat, Mrs. Seymour Whalley (Chopin); Violoncello solo (a) "Romance" (Fischer), (b) "Gavotte," (Popper), Miss Mary Fussell; Songs (a) "None but a lonely heart," (b) "Spanish Serenade," Mr. Mervyn Dene (Tchaikowsky); Trio, Andantino and Finale (piano, violin, and violoncello), Mrs. R. S. Whalley, Miss Collins, and Miss Fussell (Gade).

Trinity College, London.

The following is the pass list for the Cheltenham centre at the half-yearly examinations. Dr. H. Walmsley Little was the examiner in practical subjects. The examiners of the theory papers (M.K.) were Dr. C. W. Pearce, Dr. W. S. Reynolds, Dr. J. Warriner, Mr. E. Burritt Lane, Mus. Bac., Mr. A. W. Kettleby, L.Mus.T.C.L., Mr. Granville Bantock, Professor James Higgs, Mus. Bac., and Rev. H. G. Bonavia Hunt, Mus. Doc.:—

Candidate's Name.	Principal.	Subject
SENIOR DIVISION.— <i>Pass.</i>		
Barnett, Norah A. M.	Misses Whittard (Miss Wilkins, L.R.A.M.)	Piano
Smith, Sidney F.	Mr. J. C. Long, F.R.C.O.	Organ
Richardson, Fred.	Mr. W. E. Haslam, A.R.C.O.	Cornet
Cottew, Marion W.	Mr. J. A. Matthews' School of Music (Mr. E. G. Woodward)	Violin
Woodward, Gertrude	Mr. J. A. Matthews' School of Music (Mr. E. G. Woodward)	Violin
Stephens, Annie	Mr. E. West, L.R.A.M.	Piano
Broadbent, Margaret	Mr. E. West, L.R.A.M.	Piano
INTERMEDIATE DIVISION.		
Stephens, Norah H.	Mr. E. West, L.R.A.M.	Piano
Smith, Winifred H.	Misses Whittard (Miss Wilkins, L.R.A.M.)	Piano
Moody, Margaret L.	Misses Whittard (Mr. E. A. Dicks, F.R.C.O.)	Piano
Howling, Ethel M.	Miss Garnick	Piano
Stevens, Alice	Mr. E. West, L.R.A.M.	Piano
Bavin, Eleanor G.	Miss James, L.R.A.M.	Piano
Haine, Gladys M.	Miss Wilkinson	Piano
Minchin, Gertrude E.	Misses Whittard (Mr. E. A. Dicks, F.R.C.O.)	Piano
Vaughan, Gladys M.	Miss Wilkinson	Piano
Butcher, Olive	Miss Bowles	Piano
Parkinson, Nellie	Mr. E. West, L.R.A.M.	Piano
JUNIOR DIVISION.— <i>Honours.</i>		
Hill, Mary	Mr. E. West, L.R.A.M.	Piano
Freeman, Margaret	Mr. E. West, L.R.A.M.	Piano
Clark, Thomas E.	Mr. E. West, L.R.A.M.	Violin
Pass Division.		
Parkinson, Edith	Mr. E. West, L.R.A.M.	Piano
Derbyshire, Lillian D.	Miss Wilkinson	Piano
Symes, Elsie	Mr. E. West, L.R.A.M.	Piano
Cullis, Elsie L.	Misses Whittard (Miss Wilkinson, L.R.A.M.)	Piano
Middleton, Edith M.	Miss Watson (Fraulein Schlegel)	Piano
Winstanley, Doris L.	Miss Watson (Fraulein Schlegel)	Piano
PREPARATORY GRADE.		
Halliwell, Walter N.	Mr. J. C. Long, F.R.C.O.	Piano
Dix, Violet A.	Mrs. E. Battell	Piano
Dalman, Mildred A.	Miss Moulder	Piano
Orum, Florence M.	Miss Moulder	Piano
Merrett, Annie J.	Miss Knight	Piano
Fisher, Vera M.	Mr. A. Von Holst.	Piano
Crocker, Cicley C.	Miss Hart	Piano
MUSICAL KNOWLEDGE.		
SENIOR DIVISION.— <i>Pass.</i>		
Woodward, Gertrude	School of Music (Mr. J. A. Matthews)	Harmony

August, 18

Day, Florence
Cook, Mary
Bick, Edith

Mellquham
Millyard, M

Cornwall, N
Orvis, Hilda

Mellquham
Dallman, I
Pitcher, E

Palmer, M
Harlow, P
Corbett, J
Miles, Em
Moore, G
Harley, M

Cooper, F
Corbett, F
Reynolds, E
Davies, E
Hickman, E

GLOUCESTER

names of t

examination

Practical P

Davies), Ar

Miss Cran

Daisy M. I

Ethel D. C

H. Deavin

Harriet (Mi

Brice). —

Alfred C

A.R.C.O.)

Honours S

M. Elson

Honours S

Deavin, A

WORCESTER

pass list f

Playing, S

Dawes), A

Miller (V

Chignell)

wards (M

Winter),

D. Pon

Mabel S

W. Benn

Beatrice

Partory.—

G. Tyler

Mr. Geo

—Theory

Docker

Byrne, I

Mr. Win

Bund (I

Local S

INTERMEDIATE DIVISION.—Honours.

Elementary Harmony.

Day, Florence Misses Chambers (Miss Young)
Cook, Mary H. Mr. E. A. Dicks, F.R.C.O.
Bick, Edith E. Miss Lloyd

Pass Division.

McIlquham, Mary Private study
Millyard, Mary R. Misses Chambers (Mr. J. A. Matthews)
Cornwall, Nellie C. M. Miss Williams
Orvis, Hilda E. Miss McIlquham

JUNIOR DIVISION.—Honours.

Theory.

McIlquham, Mary Private Study
Dallman, Eva M. Miss Moulder
Pitcher, Edith A. Miss Lloyd

Pass Division.

Palmer, May M. Miss Nichols, A.Mus., T.C.L.
Harlow, Phebe M. Mrs. Townsend
Corbett, Juliana A. W. Miss Knight
Miles, Emily B. Miss Lloyd
Moore, Gladys Mrs. White
Harley, Mosselyn L. School of Music (Mr. J. A. Matthews)
Cooper, Fanny Mrs. Townsend
Corbett, Ethel L. Mrs. Townsend
Reynolds, Millicent Mrs. White
Davies, Ethel D. Miss Lloyd
Hickman, Florence M. Miss Nichols, A.Mus., T.C.L.

GLOUCESTER CENTRE.—The following are the names of the successful candidates at the recent examination held at Gloucester:—*Junior Division*. Practical Pass Section: Blanche E. Reeves (Miss Davies), Annie R. Wallis and Beatrice K. Dangerfield (Miss Cranston), Emily A. Symonds (Miss Porch), Daisy M. Batten (Miss Davies), Alice E. Woodcock, Ethel D. Campbell, and Rose A. Hatch (Mr. C. H. Deavin, A.R.C.O.) Honours Sections: Grace Jarrett (Miss Hathaway), Ruth E. Dowding (Miss Brice).—*Intermediate Division*.—Pass Section: Alfred Charles Osman (Mr. C. H. Deavin, A.R.C.O.), Lucy E. Denby (Miss Hathaway). Honours Section: Evelyn R. Davies and Ethel L. M. Elsom (Miss Hathaway).—*Junior Division*.—Honours Section: Herbert C. Deavin (Mr. C. H. Deavin, A.R.C.O.).

WORCESTER CENTRE.—The following is the pass list for the summer examinations:—*Pianoforte Playing, Senior Division*.—Agnes M. Baker (Miss Dawes), Anna B. George (Miss Phillips), Florence Miller (Worcester Ladies' College—Mr. G. S. Chignell).—*Intermediate Division*.—Annie M. Edwards (Miss Griffin), Mabel Garforth (Mr. L. G. Winter), Kate J. Lewis (Mr. G. S. Chignell), Mary D. Ponton.—*Honours*.—(Ladies' College, Miss Mabel Slatter, A.T.C.L.).—*Junior Division*.—Ada W. Bennett (Battenhall College, Miss Woodward), Beatrice L. Shepherd (Mr. F. G. Hickson).—*Preparatory*.—Neville Hardy (Miss Lloyd Jones), Percy G. Tyler (Mr. L. G. Winter). The examiner was Mr. George E. Bambridge, A.R.A.M., L.T.C.L.—*Theory of Music, Junior Division*.—Kathleen M. Docker (Miss Pearson), Ethel M. Bourne, Ellen Byrne, Florence Jolin (St. John's Ladies' College, Mr. Winter), Ursula H. Hill, Penelope A. Willis-Bund (Miss Warmford). Leonard G. Winter, Local Secretary.

Incorporated Society of Musicians.

The following is a list of the candidates who were awarded certificates at the examination held at Cheltenham on July 5th. The examiners were:—Mr. George Marsden, Mus. Doc., Cantab., of Manchester, and Mr. Joseph W. Lawson, of Bristol.

PIANOFORTE.—Advanced Grade.—Pass.

Bowles, Emily.—(Mr. J. A. Matthews, I.S.M.), School of Music, Cheltenham.
Crossley, Alice S. G.—(Mr. A. von Holst), The Manse, Miss J. E. Smith.
Hukins, Minnie E.—(Miss Moss), St. Margaret's, Gloucester.
Scott-Brown, Bessie.—(Mr. J. A. Matthews, I.S.M.), School of Music.

Intermediate Grade.—Pass.

Townsend, Nellie M.—(Miss M. E. Tabram, L.R.A.M.) Ryeford Hall, Stonehouse (Miss Kimmins).
Wakefield, Helen P.—(Mr. J. A. Matthews, I.S.M.), Ellenborough House, The Misses Lacey.

Elementary Grade.—Pass.

Herrington, Amy B.—(Miss Colliver).
Nicholls, Nellie.—(Miss E. S. Boyns), Stroud Ladies' College, The Misses Howard.
Read, Lucy L.—(Miss V. Perry), Bastion House School, Gloucester, Miss L. Nicholson.
Reece, Margaret E.—(Miss K. Spence), The Shrubbery, Cinderford.
Smith, Catherine.—(Mr. A. Waite).
Vines, Maud S.—(Miss Colliver), Renoden House School, Mrs. Holman.

Preliminary Grade.—Honours.

Briginshaw, Alice.—(Miss E. H. Frost).
Nash, Beatrice.—(Miss E. H. Frost).
Papps, Arthur B.—(Miss E. H. Frost).
Turner, Constance.—(Miss V. Perry), Bastion House School, Gloucester, Miss L. Nicholson.

Pass.

Foster, Emma M.—(Miss M. Hall), The Hollies, Campden.
Giller, Dorothy A.—(Miss Colliver), Renoden House School, Mrs. Holman.
Hawkins, Hilda.—(Miss E. S. Boyns), Stroud Ladies' College, The Misses Howard.
Wilcox, Jessie.—(Miss H. Nichols).

SINGING.—Advanced Grade.—Pass.

Creese, Evelyn.—(Mr. J. A. Matthews, I.S.M.), School of Music, Cheltenham.
Gwinnell, Kate M.—(Miss M. E. Tabram, L.R.A.M.).
Johnston, Thirza M.—(Miss Spackman, I.S.M.).

VIOLIN.—Advanced Grade.—Pass.

Clark, Freda M.—(Mrs. Madox-Hueffer and Miss Anstis, B.A.).
Intermediate Grade.—Pass.
Crossley Alice S. G.—(Mr. J. E. Teague), The Manse, Miss J. E. Smith.

HARMONY.—Intermediate Grade.—Pass.

Bowles, Emily.—(Mr. J. A. Matthews, I.S.M.), School of Music.

WORCESTER CENTRE. — *Pianoforte, Advanced Grade, Honours*: Hadley, Alice G. N. (Mr. G. S. Chignell); *Pass*: Amphlett, Sophia E., Stinton, Bridget, and Webb, Dora V. (Mr. G. S. Chignell); *Intermediate Grade, Pass*: Baylis, Constance (Mr. G. S. Chignell), Bullock, Florence M. (Mr. L. G. Winter, I.S.M.), Hughes, Olive M. (Miss E. Webb), Webb, Eva M. (Mr. G. S. Chignell); *Elementary Grade, Honours*: Stallard, Evelyn K. (Mr. G. S. Chignell); *Pass*: Caldicott, Mabel A. (Mr. H. Sprang, I.S.M.), Flint, Margaret (Miss M. Flint), Haylings, Mildred J. (Miss M. E. Jowett); *Preliminary Grade, Honours*: Bartlett, Mary E. O. (Mr. H. Sprang, I.S.M.); *Pass*: Barrington-Ward, Phyllis M., Caldicott, Kenneth C., and Caldicott, Margery (Mr. H. Sprang, I.S.M.), Long, Ethel M. (Miss Sutton), Savory, Christopher A. (Mr. H. Sprang, I.S.M.). — *Violin, Intermediate Grade, Honours*: Llewellyn, Margaret, and Villar, Dorothy M. (Mr. A. Quarterman); *Pass*: Hanbury, Beatrice, and Tree, Jessie (Mr. A. Quarterman).

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